



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

cumstance of state done in velvets of various colors on heavy wool tapestry. The threads were nearly all in iridescent shades and gold. The heaviest cords were all metal. The fine threads were of cord silk and tinsel. A wider border may be used by using two rows of the single figure, joining them at the points. Any chair, lounge, table cover, or a piano scarf may be made from the same material. The designs and their application are susceptible of infinite variation.

OLD SUBSCRIBER.—Painted frames with the designs extending over the mirror are less fashionable than formerly. It would scarcely be worth while to go to the expense of getting materials to do such work. There are plenty of newer and prettier designs. The foundation should be of some rather soft fine grained wood; holly is best of all, but cherry or even baswood will answer. The wood should be very smooth, and may then be coated with shellac, allowed to dry, sand papered and dried again. It may then have a coat of spirit varnish, or if a dark shade is desired, of the finest coach varnish. If not perfectly smooth when dry, sand paper it again and again varnish it.

The figures are made with fancy headed brass tacks of various sorts. In order to insure regularity, the lines where the tacks are to be driven must be marked out with the greatest care. This looks easy, but it requires the wisest calculator to get all of the geometrical figures exactly true. Without this the work will be irregular, and look awkward and unsatisfactory.

A pleasing variety will be produced by the use of buttons or heads of leather instead of brass. These leather tacks come in all sizes, shapes and colors, and are furnished in gilt, silver and bronze. A beautiful design can be made by ebonying the wood and using tacks of gold and bronze.

A frame of plain wood covered with rich black velvet with silver tacks is a recent order by a German family for the portrait of the late Emperor.

THE BODY AND SOUL OF ARCHITECTURE.

BY JAMES MCCARROLL.

FROM the earliest period of recorded time, down to the present day, the advances made in our civilization might have been measured largely by those made in the internal arrangements and decorations of our dwellings.

In this relation the external structure does not appear to be a true criterion, as it is but skin-deep, so to speak, and not necessarily a faithful index to the interior. All the private

edifices of Rome were characterised by splendid internal discomforts, and those of the Anglo-Norman period were wanting internally in grace or even the fitness of things. The Saxon period in England scarcely deserves mention, as if there are any true Saxon remains to be found there now, they are rude and inferior to intensity. In truth, the term Saxon should give place to that of Anglo Norman, and be no longer confounded with the latter. All along the line of English architecture, and up to almost the very threshold of the present century, there has not, perhaps, been a single private dwelling of convenience and beauty, such as may be found now in this privileged America of ours. All the interiors were defective both as to ground plan and decoration; and if an exterior presented an imposing appearance, it was a body without a soul. But now all this is past and gone, for in the light of a broader intelligence and apprehension of the fitness of things, we have gradually arrived at a point in house decoration and convenience of arrangement, unknown hitherto, in any age or portion of the world.

As already observed, our civilization and the art of house decoration may be said to have walked hand in hand down to the present day, and to have acted reciprocally on each other. This is a point which deserves serious consideration, and especially in regard to the education of the young of both sexes, and the formation of their tastes and a love of what is artistic and beautiful. The interior of our homes may be said to be the first open volume placed in the hands of the child, familiarizing it with what is just and harmonious, or what is the reverse. In this sense the Decorative Art becomes one of the earliest sources of our education, and leads us, doubtless, into lines of thought and action, but little understood by us at the moment. Hence the necessity of its constant presence and cultivation in our homes; and this is the more readily effected, as it, in some agreeable if unpretending shape, lies within the reach of even the humblest means. In its total absence there is no true focal point in any household. Where it obtains in all its integrity—where the walls, ceilings, cornices, mantels, mirrors, centre pieces, etc., are in approved taste and perfect harmony, the sallies of wit become more brilliant, the voice of music more melodious, refined converse more elegant, the influence of age more impressive, the charms of beauty more captivating, and the intercourse of kindred spirits more grateful.

An excellent transparent walnut stain is made by mixing one quart spirits of turpentine, one pint asphaltum varnish, one pint japan, one pound dry burnt umber, and one pound dry Venetian red. Beat or shake so as to make the mixture smooth. If too thick use a little more turpentine.

